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the mental as in the material world. "The formidable and trusted argument by analogy finds its proper field in riddles and puns." "In such exercises of fancy we are employing the same faculties that our ancestors used in arriving at the customs and beliefs that we have been considering. The laws governing the progress of industrial arts, of mechanical inventions and social institutions seem thus to find equally ready application to the evolution of habits and customs in the mental world."

A. F. CHAMBERLAIN.

PILO MARIO, *Il piacere estetico eola fisiologia del bello*, Riv. di filos. scient. 1891 (2) X. 599, 667.

Pilo insists on the popular definition of the beautiful—that which pleases—and shows that other definitions, especially Mantegazza's, can be reduced to this. Genetically speaking, beauty begets beauty, whether the suggestion be of the present or of the past. The impression produced by the simultaneous action of various æsthetic forces is not their simple sum, but their resultant. Beauty, like goodness and truth, being relative, has no absolute standard. Ruled by the laws of *heredity*, the æsthetic sense varies according to pace, sex and age—now strong where the moral and intellectual faculties fail, now weak where these are marked. In the environment, culture, art and public taste are determining influences. Finally, the need of change brings about, by natural selection, new phases of art and of appreciation.

E. PACE.

Washington.

J. JAURÈS, *De la Réalité du Monde Sensible*, Paris, Alcan. 1891. p 370.

The reality of the external world is not a mere dispute of the schools because the mind had asked itself this question before there was a scholastic tradition, and before curiosity had been artificially refined. The book is a thesis for the doctorate at the Sorbonne. The author was known as a political orator, and his work is here marked by an elocution of style which caused P. Janet to compare it with a symphony. It adds little that is new, and its solution is substantially that of Thomas Aquinas.

ARRÉAT, *Psychologie du Peintre*, Paris, 1892 p. 264.

This is a series of etchings in ink such as one would like to read at Barbizon. The author's own words take up the least part of the book, for he allows the painters themselves to do the talking; and if we hear the same voice more than once, the repetition comes of the arrangement. In five parts, A. delineates the physique, the vocation, the mental qualities, the character and the pathology of the painter. The artist has a certain air about him by which he is easily recognized in a crowd; but to say just in what this consists, to single out a typical face, is not easy. Physiologically, there is no uniformity beyond a nervous excitability, which often leads to excess of various kinds. Nor is the painter's genius always inherited; for though, out of a list of three hundred, two thirds are descendants of painters or artificers, there still remains a considerable number whose ancestry had no artistic bent. But whatever its origin, the painter's vocation, with its peculiar æsthetic traits, asserts itself at an early age. It is shown, as a rule, in precocious children, quick to admire and keen to analyze the beauties outspread to the eye. Impressions thus received fasten on the imagination; the visual elements and the motor elements of memory unite; the hand is as true in reproducing as the mind in retaining. The particular elements, however, which are imaged and transferred to canvas depend

upon a previous analysis of the sight-presentation. In the infancy of art as in that of the individual, outline alone is regarded; then come relief and, finally, color.

This growth in the appreciation of visual impressions goes on, it would seem, at the expense of higher powers. With some rare exceptions, painters are intellectually poor. Lacking in general culture, in judgment, in the scientific grasp of the very principles which underlie their art, they more often possess a strong emotional memory and a consequent partiality for the kindred arts of music, architecture and poetry. Not that they are incapable of thinking and writing on matters of their own profession; the numerous extracts from their letters, which A. presents us, are much to their credit. But with all their powers of invention, they seldom appear to advantage in the field of literature. The brush is their pen. The message it bears to the world is tempered of course by the artist's personality. But he, in turn, feels the influence of his environment. Nationality and climate have a visible effect on inspiration. It is not nature alone that furnishes the theme. The pages of a Shakespeare and of a Byron, the facts of history, even political changes, have aroused the painter's genius. Religion, especially, in its various forms, has been a fruitful source of inspiration. From Raphael to Baudry, from Michael Angelo to Millet, it is the religious element that dominates.

Under all these influences, the painter's individuality must not be forgotten. His character, as pictured by A., is not without its shadows. Comparatively few artists have been tainted with the lowest sort of egoism—the greed of gain; nearly all have felt the thirst for fame, and this, though it check more sordid impulse, rarely suppresses the promptings of vanity and jealousy. Such vices, however, do not dry up all sympathy, nor deaden the sense of duty to parents and family. The painter's first love is his art; to other loves he is neither more faithful nor more faithless than the rest of men. The recklessness of some contrasts with the steady attachment of others, and the bitterness of rivalry, is offset by many an instance of tender friendship between master and pupil, or between comrades of the palette. It is, too, this devotion to his art that explains the painter's indifference in matters political or even patriotic: he is at home wherever genius has left its trace. Such being the artist's character, it remains to be seen with what degree of energy he responds, when his egoism or his sympathy is aroused. Most painters are ready to make any sacrifice, to undergo any privation, that will help them to a higher niche; and this certainly means strength of will. But in point of sustained effort, such as perfect execution requires, they offer broad contrasts. There are those who go at their work calmly, patiently, toiling steadily from the first trace to the final touch—models of concentrated attention. These are the masters. Others are exhausted after the first *élan*; the sketch absorbs their warmth; the after-work finds them cold. Parallel with this difference of energy go the differing habits of life. According as we study one or the other of these classes, we see in the atelier a pattern of neatness—or a den; in the artist, precision of method and correctness in personal appearance,—or the negligent slouchy ways of a man habitually *distract*.

Doubtless these qualities, attractive or repulsive as the case may be, go far in determining the painter's social position. But aside from individual traits, his standing in the world results from a peculiar combination of facts. His work is the work of genius, creative, ideal, and yet it must bring him his bread. The consciousness of his own worth, which never deserts him, sets him at ease with patrons who appreciate his merit, be their station what it may; but it embitters him against those who value his work at market-price, and deal with him as they would with any producer. The mercantile side of life is hard enough

for the painter; harder still the lot of those who starve in despair of the reward which they have earned but not received.

At times, misfortune touches the artist more closely; he must struggle with defects of the sense by which he lives. Some have corrected the errors to which faults of the eye exposed them; others have been misled. More serious disorders, upsetting the mental balance and ending in suicide, are not rare among painters. Even in its normal phases, genius is eccentric; but we are not, for that reason, to infer that the creative faculty is a symptom of insanity. What is exceptional in genius is the union of many happy gifts; it is the attribute of those whose works, be that what it may, "touch human chords whose vibrations are deepest."

The psychologist, after reading this volume, feels like one who has been looking through a lattice. The glimpses he catches make him regret that the view is not more continuous, that there is no central thought binding all these suggestions together. M. Arréat, as the preface declares, is far from pretending that his work is perfect. He is searching for facts, and his search has been fruitful. But when sufficient material shall have been collected, it will certainly be an interesting task to single out the traits peculiar to genius, to analyze them and reduce them, in accordance with psychological law, to their simplest elements.

PEREZ, *La maladie du pessimisme*, Rev. philosophique, 1892, XXXIII. 36.

This is a review and critique of two recent works, one by Magalhaes, *O pessimismo no ponto de vista da psychologia morbida*, and the other by Huyghe, *Des rapports de l'arthritisme avec les manifestations nerveuses*. The author advocates a psychology of diseases—a science that would connect with each morbid condition or disease its corresponding psychic manifestation. Educators would be able to diagnose the mind from the physical condition, and physicians to diagnose the body from the mental condition. A disease would have two indices instead of one. The two above-mentioned essays attempt directly, the other indirectly, to discover the pathologic condition that finds mental expression in pessimism. The one describes it as *neurosthenic affective*, the other as *arithritisme*.

Magalhaes' conclusions are based upon the study of avowed pessimists such as Leopardi, Schopenhaur, Flaubert, Baudelaire, Amiel and Byron, and of others who, without the creed of pessimism, reveal its characteristics. Among these are Carlyle, Swift, Tolstoi, de Sévancour, Shelley, and Chateaubriand.

Pessimism is regarded as a species of nerve weakness of which the chief character is nervous instability with alternation of irritability and prostration. The subject is super-sensitive; impressions call forth intense and prolonged reactions followed by exhaustion. He is characterized by a general hyperæsthesia, which naturally results in an excess of suffering. From instability and hyperæsthesia results discord between the feelings themselves,—between the feelings and the intelligence,—between the feelings, the ideas and the volitions.

The discord between the feelings shows itself in a great variety of paradoxes, contradictions and inconsistencies. To the pessimist the possession of a desired object does not atone for the former privation. The pain of unsatisfied desire is replaced by the pain of *ennui*. With inability to enjoy what he has are coupled extravagant expectations regarding that which he does not have. He is extremely susceptible, both to kindness and to contempt. He passes suddenly from violent irritability to languor, from self confidence and vanity to extreme self abasement.

His hyperæsthesia results in intellectual discords. For this involves a great vivacity of the intuitive imagination, which favors the setting